

Spring 2022

Yale
University
Art
Gallery

FROM THE DIRECTOR



I AM DELIGHTED TO GREET YOU as we begin a new year and a new academic semester. While the vicissitudes of the pandemic have required us to limit our hours—and over the holidays to fully close the Gallery—my colleagues and I have continued to forge ahead, installing new exhibitions that will open in late February.

You can enjoy nearly 50 newly acquired works in the installation *Recent Acquisitions*. The display includes a monumental painting titled *Portrait of Lynette Yiadom-Boakye*, Jacob Morland of *Capplethwaite* (seen on the cover) by Kehinde Wiley, M.F.A. 2001, a recent joint acquisition by the Gallery and the Yale Center for British Art. This depiction of Yiadom-Boakye, a contemporary British artist, borrows conventions from 18th-century British portraits of titled landowners and challenges the narrow societal constraints of that era. The installation was curated by Laurence Kanter, Chief Curator and the Lionel Goldfrank III Curator of European Art, with Freyda Spira, the Robert L. Solley Curator of Prints and Drawings, who began her tenure at the Gallery this past July. On page 18, you will find my recent conversation with Freyda, in which she talks about coming to Yale and shares her interest in forging collaborations with the many academic disciplines across the University.

That spirit of collaboration resonates through the Gallery as we have recently teamed up with Artspace New Haven, a celebrated community-building arts advocate, to offer a residency to five Connecticut artists, supported by the Happy and Bob Doran Artist-in-Residence Fund. You can read more about this initiative on page 4. Together with Yale's Department of the History of Art, we at the Gallery are delighted to work with Royce K. Young Wolf (Hiraacá [Hidatsa], Nu'eta [Mandan], and Sosore [Eastern Shoshone]), the newly appointed Andrew W. Mellon Postdoctoral Associate in Native American Art and Curation and Yale University Presidential Visiting Fellow.

I am pleased to announce a new fourth-floor collections gallery devoted to the display of works on paper. This spring, you can also enjoy two special exhibitions drawn entirely from the Gallery's collection. *Midcentury Abstraction: A Closer Look* builds on the recent installation of six works by Mark Rothko and Franz Kline gifted to the museum by the Seattle-based Friday Foundation. While the discipline of art

history has long focused on a group of familiar names in the arena of abstraction, the exhibition widens the scope to include such artists as Lee Bontecou, Dorothy Dehner, Sam Gilliam, George Miyasaki, and Hedda Sterne.

The exhibition *Gold in America: Artistry, Memory, Power* encompasses more than 400 years of American art and sheds new light on a range of gold objects from the Gallery's collection. It highlights the skill and ingenuity of metalsmiths and artists working with gold. At the same time, it shows how these objects speak to the wealth derived from the transatlantic slave trade and turns a critical eye to the environmental degradation caused by gold extraction.

Other changes might not be as evident as you walk through the museum. A recent grant from the Helen Frankenthaler Climate Initiative is supporting the Gallery's conversion to LED lighting fixtures, greatly reducing our energy consumption. Through another new undertaking, the Online Access project (artgallery.yale.edu/online-access), the Gallery is sharing decades of research on the collection in the form of free, downloadable PDFs of publications that were previously out of print and difficult to locate.

I look forward to seeing you in the coming months as you spend time in our thought-provoking special exhibitions or wander through the permanent-collection galleries. For those who don't live close enough to visit in person, you may browse our online collection catalogue or our YouTube channel, where past talks, discussions, and other events are available, or attend our virtual programs this spring.

Thank you for your friendship and support, and I hope to see you soon!

Stephanie Wiles

Stephanie Wiles
The Henry J. Heinz II Director

Happenings



The James E. Duffy Gallery

The Yale University Art Gallery's holdings of works on paper are among its largest and deepest, ranging in date from the 15th to the 21st century. This vast collection has always been accessible to the public by appointment in the James E. Duffy Study Room for Prints, Drawings, and Photographs, which is one of the most active classroom and research spaces on Yale's campus. In March of this year, the James E. Duffy Gallery—located just outside of the study room—will be transformed into an extension of that space. A selection of works on paper will be presented in thematic installations that will rotate every six months and present a wide range of topics and genres. The first rotation of prints and drawings offers a selection of works created in sets and series from the early modern period through the 21st century that showcase the breadth and complexity of serial approaches to the presentation of art and knowledge. The first rotation of photography focuses on the role the camera has played throughout the history of the medium—as both scientific and social instrument.



Footnotes and Other Embedded Stories

This exhibition at Artspace New Haven, organized by guest curator Laurel V. McLaughlin and on view from April 30 through June 25, showcases the work of the 2021–22 Happy and Bob Doran Connecticut Artists in Residence—Leonard Galmon, Ruby Gonzalez Hernandez, Allison Minto, Julia Rooney, and Joseph Smolinski. The paintings, installations, videos, woodcuts, and sculptures on view explore notions of citation. Within research-based writing, a footnote discloses a source, highlights a reference, or traces a line from thought to thought. In everyday life, citation takes the form of conversational tangents that invite us to delve deeper, to seek the root of the text. By referencing, reconfiguring, and (re)imagining an array of sources, the artists create richly embedded, ever-branching stories.



Teacher Leadership Program

The Teacher Leadership Program is a free, monthly program for educators of all levels and disciplines. It meets via Zoom at 4:00 pm EST on the first Thursday of the month throughout the academic year. The sessions are led by Jessica Sack, the Jan and Frederick Mayer Curator of Public Education; Wurtele Gallery Teachers; and Education Department staff. In this program, educators explore innovative ways to connect their curricula and interest in art with the Yale University Art Gallery's collection. The sessions also address online and in-person teaching techniques. For more information and to register, visit artgallery.yale.edu/calendar-upcoming-events.

From top: Enrique Chagoya, *The Enlightened Savage*, 2002. Set of 10 pigmented inkjet prints mounted on sand-filled "c" enamel-lined cans. Yale University Art Gallery, Janet and Simeon Bragun Fund. © Enrique Chagoya. Courtesy George Adams Gallery, New York | Julia Rooney, *OBJ 0226*, 2021. House paint, acrylic, oil, and linoleum on canvas. Image courtesy the artist | Wurtele Gallery Teachers learning the collection to prepare to lead workshops and K–12 sessions.



The Happy and Bob Doran Artist-in-Residence Program

KEELY ORGEMAN

GENEROUSLY FUNDED BY ROBERT DORAN, B.A. 1955, and his wife, Happy, the Yale University Art Gallery's Happy and Bob Doran Artist-in-Residence Program has benefited a wide range of living artists for almost two decades. In 2003 the Gallery first awarded the residency to Janine Antoni and William T. Wiley and, thereafter, to a single artist per year, including Abelardo Morell, M.F.A. 1981 (2008), Paula Wilson (2009), Carol Bove (2010), Kerry James Marshall (2011), Chris "Daze" Ellis (2014), James Prosek, B.A. 1997 (2018), and Will Wilson (Diné [Navajo]; 2020), among others. The program encourages the invited artists to make the broadest possible use of the many resources at Yale University, with the aim of invigorating their creative practices.

This year, the Dorans' continued support has enabled the Gallery to expand and reconceive the residency in partnership with Artspace New Haven, a community-oriented arts organization and gallery. Lisa Dent, Executive Director of Artspace, and Heather Nolin, the Gallery's former Deputy Director for Exhibitions, Programming, and Education, led the efforts to create the new model—one that they hoped would offer not only financial and professional rewards but also community to artists whose primary residences and studios are in Connecticut. Last May, a panel of local arts professionals reviewed nearly one hundred applications to the residency and selected five outstanding recipients: Leonard Galmon, Ruby Gonzalez Hernandez, Allison Minto, Julia Rooney, and Joseph Smolinski.

These 2021–22 Happy and Bob Doran Connecticut Artists in Residence are now developing works for a culminating exhibition at Artspace, opening April 30. Because the residency was planned to be virtual, the group held their initial meetings online. However, several occasions have allowed for in-person interactions, such as studio visits with the exhibition's guest curator, Laurel V. McLaughlin, as well as discussions about programs and workshops to be held at Artspace and the Gallery. As a frequent participant in these conversations, I have witnessed the artists' constant commitment to sharing—both with one another and with the public. They are the ones responsible for writing this new chapter of the residency.

Keely Orgeman is the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art.

2021–22 Happy and Bob Doran Connecticut Artists in Residence

LEONARD GALMON, B.A. 2019, was born in 1996 in New Orleans and lives and works in New Haven, Connecticut. His work combines portraiture and urban landscape to explore and subvert the boundaries drawn around people in American society.

RUBY GONZALEZ HERNANDEZ is an Indigenous Oaxacan artist born on Quinpiac land. She uses photography as a tool in printmaking and other media to dissect and find language for experiences of religious exploitation, spiritual salvation, and redemption.

ALLISON MINTO, M.F.A. 2020, is an artist and educator who uses field research and photography to take on themes around African American archives, family, history, memory, preservation, and maintenance.

JULIA ROONEY, M.F.A. 2018, is a visual artist whose practice, though rooted in painting, often draws from other disciplines and media, including writing and community-based collaboration.

JOSEPH SMOLINSKI is Senior Lecturer of Art at the University of New Haven, Connecticut. His work examines the role of technology in our changing landscape through drawing, painting, sculpture, and digital media.

Q&A with Lisa Dent

From your perspective as Executive Director of Artspace New Haven, what has been the effect of the COVID-19 pandemic on the creative community in Connecticut?

Unpredictable. More than any other time that I can remember, artists in the U.S. are struggling to schedule, plan, and, ultimately, perform. Visual artists are seeing the costs of materials increase exponentially, affecting everything from creation to distribution. It's an incredibly difficult time to manage such an unstable profession.

How does this year's Happy and Bob Doran Artist-in-Residence Program further Artspace's mission of supporting Connecticut-based visual artists?

Artspace recently adopted a new mission statement, emphasizing our commitment to the visual arts by bringing artists together to catalyze new ways of learning, thinking, and being. The Doran Artist-in-Residence Program has provided an opportunity for us to pilot things like financial-wellness workshops, monthly crit meetings, and skill sharing—forms of engagement that I believe can benefit each artist for years to come.

What are your thoughts about this opportunity for collaboration between Artspace New Haven and the Yale University Art Gallery?

I was thrilled that the Gallery's leadership identified this residency as a way to make a difference in the artistic community of New Haven.

Lisa Dent is Executive Director of Artspace New Haven.

The 2021–22 Happy and Bob Doran Connecticut Artists in Residence and program organizers (left to right): Lisa Dent, Executive Director, Artspace New Haven; Doran Artists in Residence: Joseph Smolinski, Allison Minto, Ruby Gonzalez Hernandez, and Julia Rooney (not pictured, Leonard Galmon); Keely Orgeman, the Seymour H. Knox, Jr., Associate Curator of Modern and Contemporary Art.

NEW
ON VIEW

Two Paintings



by Hale Woodruff

Two paintings by Hale Woodruff (1900–1980) now on view—one an extended loan and the other a new acquisition—offer insight into the artist's creative practice and portrayal of African American life.

Hale Woodruff, *Card Players*, 1958. Oil on canvas. Yale University Art Gallery. Iolo S. Haverstick Fund for American Art. Purchased from the Collection of Audlyn Higgins Welgins and E. T. Williams, Jr. © 2022 Estate of Hale Woodruff/Licensed by VAGA or Artists Rights Society (ARS), New York



MARK D. MITCHELL

WOODRUFF WAS A LEADING ARTIST and teacher of the Harlem Renaissance who was active in both Atlanta and New York. After World War II, he shifted his primary focus from figuration to abstraction, while retaining his interests in early European modernism and traditional African art. Woodruff taught generations of artists and contributed to debates around the meaning and significance of abstract art in the United States. In the context of a 1979 retrospective of his work at the Studio Museum in Harlem, director Mary Schmidt Campbell observed that Woodruff's art "quietly celebrates the beauty and strength of Afro-Americans and their rich cultural heritage."

The intense gaze of the old man in Woodruff's early painting *Picking Cotton* (ca. 1926)—likely a sharecropper or day laborer—draws our eye and focuses our attention. Woodruff's powerful, dignified figures are representative of the style that first brought him to national attention in 1926 and earned him an award from the New York-based Harmon Foundation that helped him travel to Paris for study. After four years abroad, Woodruff returned to the United States in 1931 in the midst of the Great Depression and joined the faculty of Atlanta University (now Clark Atlanta University). Confronted by poverty and racism in the South, Woodruff found that the modernist experiments he had undertaken in Paris felt irrelevant, and he returned to themes of African American experience.

Based in New York after World War II, Woodruff participated in the era's turn to abstraction, using as a foundation his interest in African

sculpture—which he admired, in his words, for "its power, its conviction, its vitality." During the same period, Woodruff was researching and painting *The Art of the Negro*, a series of six murals commissioned by Atlanta University that depict the legacies of African art and history. He found African art deeply meaningful and remarked, "I have tried to study African art in order to assimilate it into my being, not to copy, but to seek the essence of it, its spirit and quality as art."

By 1958, when Woodruff painted *Card Players*, he was almost exclusively painting abstractions. *Card Players*, the theme of which was inspired by the work of the French Post-Impressionist Paul Cézanne, revisits one of Woodruff's compositions from 1930, now in the collection of the Metropolitan Museum of Art, in New York. In both, the figures' faces are stylized in a manner similar to West African masks, which Woodruff had collected since meeting the scholar Alain Locke in Paris while a student. Through the use of climbing perspective and a Cubist-inspired faceting of forms, the artist fills the tight space of his painting with a compressed arrangement of figures and objects. The angularity of the plant resembles the splayed cards in the figures' hands as well as the fractured planes of the overall composition. Comparable relationships of volume and space run through even Woodruff's most abstract works of his late career, reflecting the continued relevance of *Card Players* to his creative practice.

Mark D. Mitchell is the Holcombe T. Green Curator of American Paintings and Sculpture.

COMING
SOON



Fazal Sheikh

JUDY DITNER

OPENING IN FALL 2022, a special exhibition by the award-winning photographer Fazal Sheikh (born 1965) brings together two recent projects documenting communities severely affected by human-led environmental change. Throughout his career, Sheikh has forged sustained relationships with his subjects, creating intimate portraits of them and recording their personal narratives.

In *Erasures* (2010–15), aerial photographs record the impact of colonization, cultivation, displacement, urbanization, and climate change on the Negev Desert in southern Israel. Poignant portraits put a face to the struggle of the Palestinian Bedouins to remain in villages unrecognized by the State and slated for demolition.

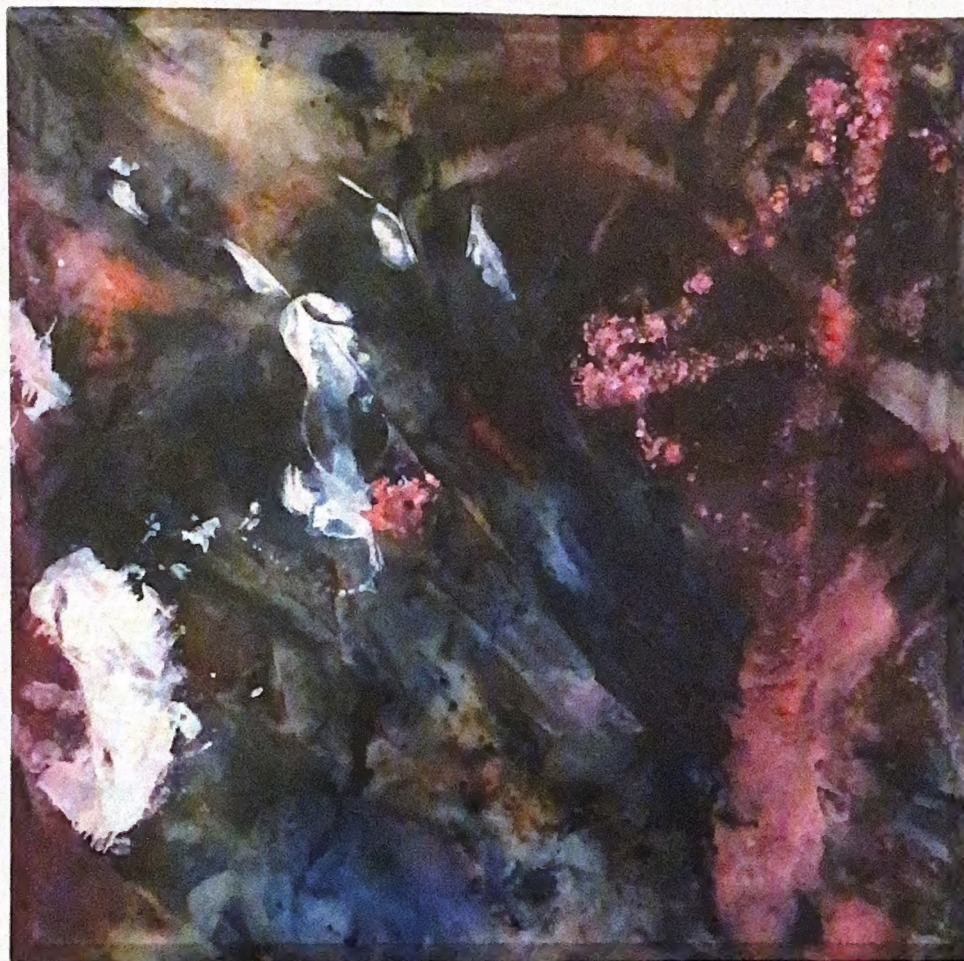
The Exposure Trilogy (2017–21), set in the American Southwest, presents stunning landscapes, portraits, and collected testimonies to reveal the ongoing but often invisible effects of environmental racism on the land's Indigenous inhabitants. Sheikh worked closely with the Utah Diné Bikéyah Native American coalition to examine the human and environmental costs of the exploitation of public lands. Sensitive portraits of uranium miners and of families living downwind from government testing sites are accompanied by personal stories that expose the lasting damage done to individual health, tribal sovereignty, and the physical integrity of this vast geographical area. Large-format aerial photographs of abandoned mines contrast with expansive landscapes that pay homage to the historic and ongoing spiritual significance of this land—ancestral home of the Hopi Tribe, Navajo Nation, Ute Mountain Ute Tribe, Pueblo of Zuni, and Ute Indian Tribe.

This special exhibition celebrates a major acquisition of photographs from Sheikh's work in the Middle East and the American Southwest. Both projects show the beauty of the land and the perseverance of its inhabitants in the face of the slow violence of colonialism, capitalism, and political strife.

Judy Ditner is the Richard Benson Associate Curator of Photography and Digital Media.

Fazal Sheikh, Mexican Hat Uranium Mill Tailings Repository, San Juan County, Utah, 2017. Pigmented inkjet print. © Fazal Sheikh

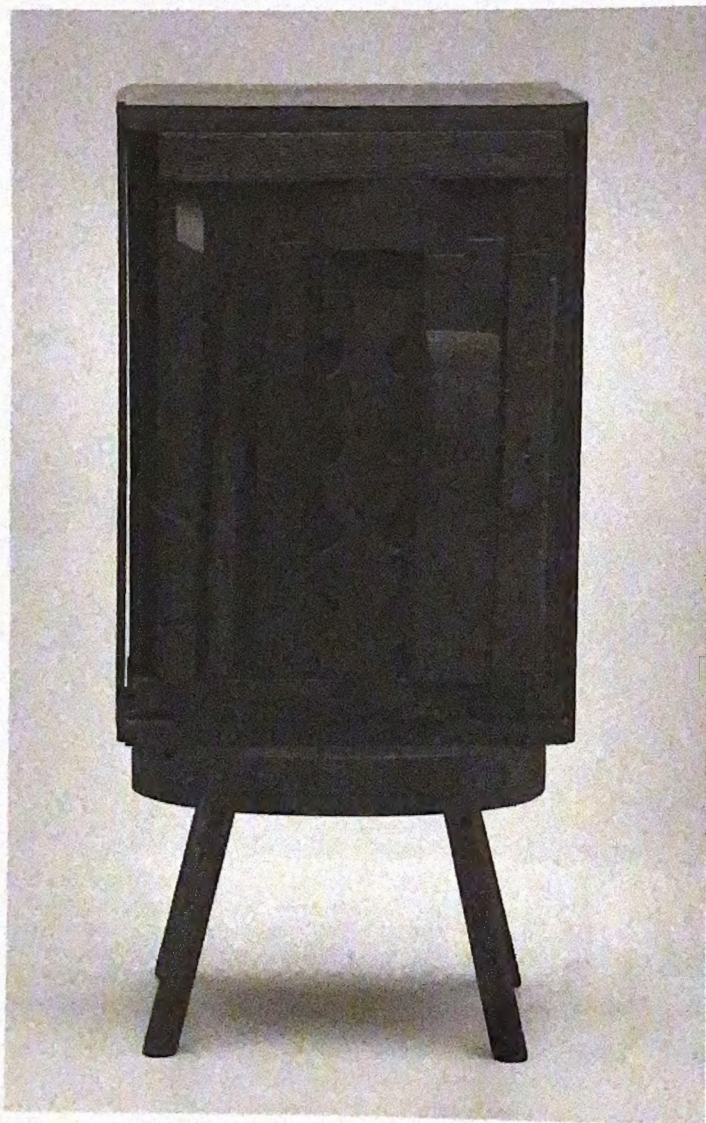
Midcentury Abstraction



A Closer Look

GREGOR QUACK

Every gift expands a museum's collection, but the most important ones also offer a chance to rediscover preexisting holdings. Inspired by a recent gift of six paintings and drawings from the Seattle-based Friday Foundation in honor of the collecting legacy of Jane Lang Davis and Richard E. Lang, the exhibition *Midcentury Abstraction: A Closer Look* provides a nuanced perspective on one of modern art's most celebrated and most maligned styles: abstraction.



THE SHOW AIMS TO REFRESH our experience of the forms we now call "abstract" by looking beyond long-standing narratives and toward the lines, dots, shapes, textures, and materials that make up the artworks themselves. This reevaluation is made possible by the Yale University Art Gallery's deep holdings of midcentury art, which allow for most of the artists in the show to be represented by more than one work.

The art-historical moment revisited in *Midcentury Abstraction* continues to impact our understanding of art to this day, as many contemporary artists engage its legacy, whether as a source of inspiration or as a foil and cautionary tale. The image of abstraction that exerts this lasting influence stems as much from mid-20th-century art criticism and interpretation as from the works themselves. In the 1940s and 1950s, popular magazines like *Life* portrayed a mostly male and mostly white group of abstract artists as maverick frontiersmen. Similarly, Irving Sandler's *The Triumph of American Painting: A History of Abstract Expressionism*, published in 1970, did not hesitate to enlist abstract art in Cold War nationalism; upon decoding the enigma of abstraction, so the story went, artists gained access to a secret aesthetic weapon to be used in the promotion of a Western ideal of freedom.

The six new acquisitions were created by two key protagonists of midcentury art, Franz Kline and Mark Rothko, and represent surprising and unfamiliar aspects of their individual bodies of work. While Kline and Rothko have largely been seen as exemplifying two important movements within abstraction—action painting and color field painting, respectively—several works in the Friday Foundation gift in fact contain forms that are figurative and clearly recognizable. For instance, *Portrait of Nijinsky* (1942) is one of Kline's early portraits of clowns and other jester figures, and an untitled painting that Rothko completed in 1941 or 1942 consists of a bric-a-brac of motifs plucked from ancient Greek art. Seen in the galleries alongside the wholly abstract paintings for which Kline and Rothko would later come to be known, these works show how both artists turned to abstraction tentatively—in a gradual process rather than the sudden breakthrough so often depicted in journalistic and academic narratives. In this way,

Louise Nevelson, *Dark Treasure*, 1958. Painted wood. Yale University Art Gallery, Gift of Mr. Rufus Stillman, Class of 1943, and Mrs. Rufus Stillman. © 2022 Estate of Louise Nevelson/Artists Rights Society (ARS), New York | Previous page: Sam Gilliam, *Haystack*, 1972. Acrylic on canvas. Yale University Art Gallery, Gift of Mr. and Mrs. Daniel Fandrick in appreciation for the Yale education of their children. © 2022 Sam Gilliam/Artists Rights Society (ARS), New York

Midcentury Abstraction allows viewers to trace how the seemingly illegible forms of abstract art actually emerged from genres meant to represent the observable world, including portraiture, landscape painting, and imagery produced within the natural sciences.

Drawn from several collecting areas at the Gallery, the exhibition also reveals interactions across a range of media. Louise Nevelson's mysterious, compact sculpture *Dark Treasure* (1958; opposite page and at right), for example, is enlivened by its placement in direct confrontation with her etching *The King + Queen* (1953–55) and her lead-relief intaglio *Night Tree* (1972). Regardless of medium, Nevelson's work exists somewhere between two and three dimensions, defying the views of early proponents of American abstraction such as the art critic Clement Greenberg, who promoted a version of painting that embraced its own inherent flatness. Indeed, her works on paper possess considerable depth, while her use of matte-black paint lends a laconic and flat appearance to her three-dimensional sculpture.

The show provides an opportunity to see exceptional works from the collection that have rarely been on view. Sam Gilliam, a Black American abstract painter best known for draping unstretched painted canvases on gallery walls, is a focal point of the exhibition with his *Haystack* (1972, page 9). This painting was made during a period in which the artist first began to employ thick, three-dimensional stretcher bars that lifted the painted canvas a few centimeters off the wall. In this way, *Haystack* can be seen as marking an important transition between painting and the new genre of installation art. While other parts of the exhibition focus on the ways into abstraction (as in the case of Kline and Rothko), *Haystack* demonstrates how artists moved on from its most dogmatic forms. Gilliam's work is exemplary of how midcentury abstraction continued to spark formal innovations, even decades into its existence as a recognizable style.

Though it draws inspiration from newly acquired works by two canonical artists, the exhibition aims to set these works into conversation with one another and with the art that came before and after. The display thus stresses that abstract art was never simply the enterprise of isolated mavericks but rather developed through a decades-long dialogue among various artists, as they responded to each other's ideas, by its very nature, abstraction lends itself to experimentation, serving as a powerful tool for artists seeking to stretch the boundaries of aesthetic production. In the galleries, visitors will have a chance to join this ongoing dialogue. Some of the forms and colors on view have become synonymous with our idea of modern art, but many remain as challenging as they must have been to audiences half a century ago.

Gregor Quack is a Graduate Curatorial Intern in the Gallery's Department of Modern and Contemporary Art and a Ph.D. candidate in Yale's Department of the History of Art.

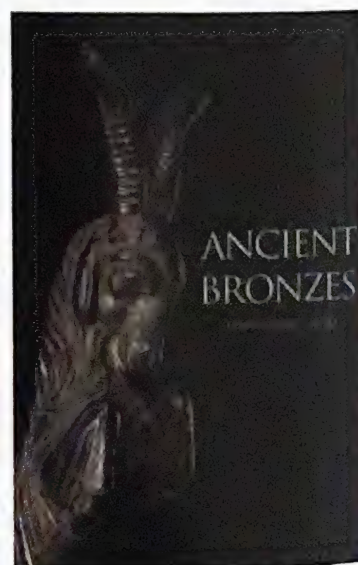
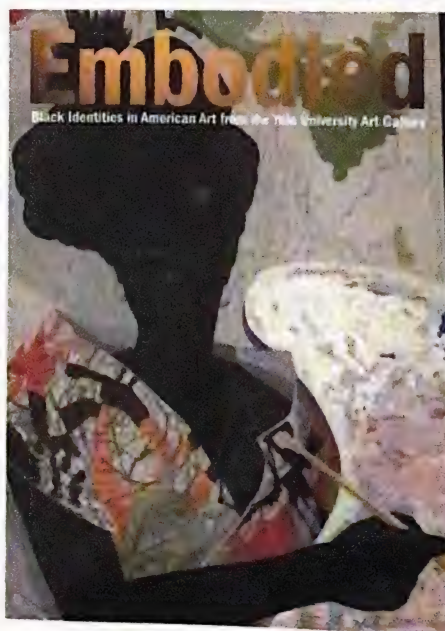
Louise Nevelson, *Dark Treasure* (1958)



Online Access

Digitizing the Museum's Out-of-Print Publications

Over the last year and a half, the Department of Publications and Editorial Services has undertaken an exciting digital endeavor that vastly expands the reach of the Yale University Art Gallery's books.



From left, *Embodied: Black Identities in American Art from the Yale University Art Gallery* (2010), *Ancient Bronzes: A Guide to the Yale Collection* (2006)

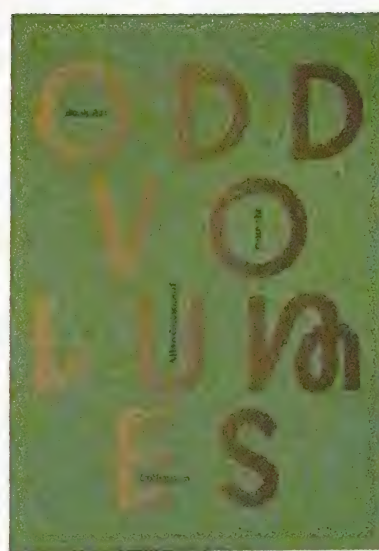
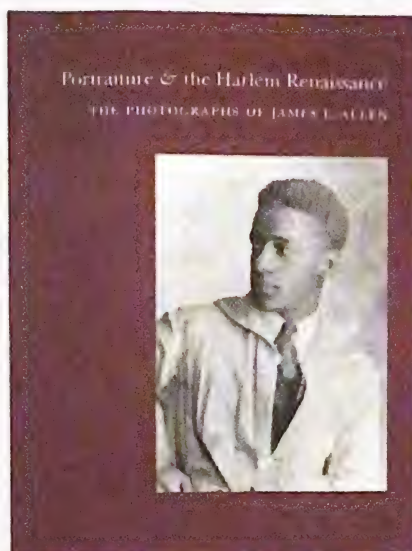
TIFFANY SPRAGUE

OUR NEW ONLINE ACCESS PROJECT makes available almost all of the museum's out-of-print publications, spanning more than five decades of research and scholarship. Catalogues can be viewed and downloaded as PDFs at no cost directly on our website, at artgallery.yale.edu/online-access.

The project is part of a larger digital footprint for the Gallery's books, more than a dozen of which have for some time been live on the Art & Architecture ePortal (aaeportal.com), a subscription-based resource developed by Yale University Press that features digital versions of important works of scholarship in the history of art, architecture, decorative arts, photography, and design. In making such a substantial portion of its backlist available for free through the Online Access initiative, however, the Gallery hopes to reach even more readers—whether students, scholars, or the curious public.

The digital format also offers sight-impaired readers access to our publications for the first time. The Gallery has partnered with Codemantra, an overseas intelligent document processing, or IDP, company, to ensure that the PDFs are fully compliant with the American Disabilities Act of 1990. Readers with sight impairments use optical character recognition (OCR) software, which reads websites and other online materials aloud. However, in museum catalogues, images are essential to understanding the content. To allow all readers access to the images, the publications department, with advice from digital-accessibility specialists in Yale University's Department of Information Technology, has developed guidelines for and is drafting alternative text, or "alt text"—a short description of the visual components of an image that can be read aloud by OCR. The Gallery's initiative is the first of its kind to make such a full commitment to accessibility.

Although the pandemic accelerated the launch of the project, it was not the sole impetus for its development. The digitization efforts are integral to increasing access to



the Gallery's collections and scholarship, a goal outlined in the museum's new strategic plan. In addition, many out-of-print publications that are considered foundational have fallen beyond the reach of researchers, scholars, and students, due to skyrocketing prices driven by the scarcity of available copies—a problem the Online Access project aims to alleviate. As a result, the undertaking was met with enthusiasm by the Gallery's curators, who collaborated with the publications department to locate copies of the books to be scanned by Codemantra, some even offering to relinquish their personal copies for digitization purposes when other copies could not be located.

When this work is complete, more than 125 catalogues—discussing artwork in all media, from all regions of the globe and across time—will be available online. Highlights include successful exhibition catalogues like *Matthew Barney: Redoubt* (2019), an extensive look at the artist's most recent project, which finished its international tour in London last summer; *Art and Industry in Early America: Rhode Island Furniture, 1650–1830* (2016), the most comprehensive catalogue on the subject, with nearly 500 pages of content; *Odd Volumes: Book Art from the Allan Chasanoff Collection* (2014), showcasing a selection of experimental and innovative works of book art from the 1960s to the present; and *Embodied: Black Identities in American Art from the Yale University Art Gallery* (2010), a collaboration among a team of students from Yale University and the University of Maryland, College Park.

Also featured are myriad smaller books that have long been out of print and will be new to today's readers. Topics covered in these publications include the photographs of James L. Allen, which depict the intellectual and social elite of Harlem's Black community between the late 1920s and early 1940s; fashion and hairstyles in Japanese art; Alfred Stieglitz's *Equivalents* series; the Gallery's popular Assyrian reliefs, a cornerstone of its ancient-art collection; and several books on the Richard Brown Baker Collection of modern and contemporary art.

The digitized titles can be found on the Online Access page of the Gallery's website. Additional catalogues are released nearly every week, so be sure to check back frequently and browse our backlist. The project is ongoing, with more books to be added in the coming years as they go out of print.

Tiffany Sprague is Director of Publications and Editorial Services.

From left: *Portraiture and the Harlem Renaissance: The Photographs of James L. Allen* (1999); *Odd Volumes: Book Art from the Allan Chasanoff Collection* (2014)



Gold in America

Artistry, Memory, Power

JOHN STUART GORDON

GOLD IN AMERICA: ARTISTRY, MEMORY, POWER surveys 400 years of gold's significance to American art and culture. The objects in the exhibition are examples of fine craftsmanship, symbols of familial or civic pride, and emblems of prestige. Presented alongside works of art in a range of media, these beguiling and complex objects demonstrate our shared fascination with this gleaming metal.

Gold has been worked since antiquity, and modern artists continue to delight in its possibilities. The gold elements on a mid-20th-century necklace by Margret Craver (bottom left), for example, were free shaped using a hammer and anvil. Craver was an influential silversmith and teacher who reveled in exploring various techniques and materials; she also collected Mesoamerican and Native American art. This necklace was one of her first uses of gold and was inspired by both her professional and personal interests. She acquired the turquoise and shell beads for it in the Southwest, and their color combination relates to the modern Hopi and Navajo jewelry she admired. Likewise, the flared shapes of the gold elements evoke examples of ancient American metalwork that Craver owned. She honored these multiple artistic traditions in her own celebration of the malleability of gold.

A delicate thimble (opposite page) reveals gold's role as an embodiment of family history. It was made around 1735 by Jacob Hurd, Massachusetts's leading silversmith, for Elizabeth Gooch Hubbard. Following the death of her husband, the enterprising Hubbard established a shop in Boston selling lace, ribbons, and other fancy trimmings that would have been sewn onto hats and clothes. The thimble—more showy than practical—related to her profession, but it was also a symbol of her financial independence. Late in life, Hubbard married John Franklin, the brother of the printer and statesman Benjamin Franklin. After her death, the thimble descended in the female line of her family. A tradition

emerged in subsequent generations that each daughter use it to add a stitch to her wedding dress. The thimble became an "old family relic" that offered a tangible link to their colonial ancestry.

Gold adorned the bodies and homes of America's elite, serving as an outward expression of the wealth generated in the 18th century through the Caribbean slave trade and in the 19th century through manufacturing and engineering. By 1900, the so-called Gilded Age had ended, yet a handful of families still wielded tremendous social and economic influence. This sumptuous coffee service (bottom right) was designed between 1910 and 1911 by Tiffany and Company, New York, the luxury retailer long known for its exceptionally crafted jewelry and objects. The decoration is neoclassical in style and has a restraint that belies the extravagance of the material. Each vessel bears the initials of Alice Belin, and the set was likely a present on the occasion of her marriage to Pierre S. du Pont in 1915. The same year, he became president of his family's gunpowder business, E. I. du Pont de Nemours and Company, Wilmington, Delaware. Belin's father was president of du Pont's Pennsylvania subsidiary; the marriage was thus a consolidation of family and business interests. While beyond the reach of average consumers, this solid-gold coffee service matched the stature of one of America's manufacturing dynasties.

Gold in America: Artistry, Memory, Power opens in February 2022 in the Jane and Richard Levin Study Gallery. The exhibition draws primarily from the Yale University Art Gallery's permanent collection, augmented by select loans from the Yale Center for British Art, the Yale Peabody Museum of Natural History, and private collections.

John Stuart Gordon is the Benjamin Attmore Hewitt Curator of American Decorative Arts.



From left: Margret Craver, Necklace, Boston, 1955, 18-karat gold, turquoise, and shell, Yale University Art Gallery, Gift of the Artist, © Estate of Margret Craver; Tiffany and Company, Coffee Service for Alice Belin du Pont, New York, 1910–11, 16-karat gold, Yale University Art Gallery, Gift of G. d'Andelot Belin, B.A. 1939; Opposite page: Jacob Hurd, Thimble, Owned by Elizabeth Gooch Hubbard Franklin, Boston, 1730–40, Gold, Yale University Art Gallery, Mabel Brady Garvan Collection

**COMING
SOON**



Bámigbóyè
A Master
Sculptor of
the Yorùbá
Tradition

JAMES GREEN

OPENING IN SEPTEMBER 2022 *Bámigbòyé: A Master Sculptor of the Yorùbá Tradition* is a major international loan exhibition and the first monograph dedicated to the 50-year career of the Nigerian artist Moshood Oluşomó Bámigbòyé


Active in the early to mid-20th century, Bámigbóye was one of a number of Yorubá wood carvers with workshops in southwestern Nigeria and is best known for the spectacular masks called Epa that he carved for religious festivals in the region. These masks represent some of the most complex works of Yorubá sculpture ever made. Bámigbóye called one of his own masks by the praise name *atóríjówó*, meaning "you can look at it for a whole day," because the figurative carving was so elaborate.

With masterpieces on loan from national and international museums, including the National Museum, Lagos, in Nigeria, the exhibition offers a nuanced account of the artist's career. A selection of textiles, beadwork, metalwork, and ceramics represents the broader scope of 20th-century Yorùbá creative expression. In addition, archival images and video footage as well as oral poetry, including Bámigbóyè's praise songs, or *oriki*, show how his workshop practice reflected larger societal changes in Nigeria as the country moved from colonialism to independence.

Bámigbóyè: A Master Sculptor of the Yorùbá Tradition is accompanied by a catalogue with essays by leading scholars and the first published translation of the artist's full *oriki*, transcribed from recitations by his family in honor of the exhibition. Together, the texts and images in the catalogue provide a definitive account of a man who was revered not only as a sculptor with local, courtly, and colonial patrons but also as a healer and figure of religious and political importance.

James Green is the Frances and Benjamin Benenson Foundation Associate Curator of African Art

Alcedo flaviceps (Barnard). Male (see Fig. 1) with a Superstition-type (including a Rider-Nigeria, Rains-South, Kaimosi-type) Gold-Owl, 1929-30. Woodland (cypress). Cleveland Museum of Art, 1930. Superstition Fund and Gifford May, Price, Inc. (see 1930). Photo: (Cleveland Museum of Art).



DID YOU
KNOW?

SEAN DUNN

Visitors May Never Notice Our Biggest Changes

The Yale University Art Gallery looks to take bold measures in climate action, starting with the conversion of an entire gallery in its 1954 Louis Kahn building from halogen and incandescent lights to LEDs. The museum was recently awarded an important grant from the Helen Frankenthaler Foundation's Climate Initiative to expedite this undertaking.

A GALLERY LIGHTING SYSTEM must perform many tasks. First and foremost, it must create the proper aesthetic so that the objects on view can be fully appreciated. It is also imperative that the lighting have no degrading effect on the objects, given the extended duration of exposure. Finally, it must help keep the galleries safe and comfortable—for example, by not overheating them. Additional requirements such as ease of maintenance, energy efficiency, and cost effectiveness all factor into the overall sustainability of the system.

This conversion project has the potential to contribute greatly to Yale's current sustainability plan. The 150 new fixtures in the Kahn building will reduce the Gallery's equivalent carbon-dioxide output (eCO₂) by approximately 35 metric tons. In the process, the shift to LED lighting will result in an estimated yearly savings of \$30,000 in electricity and lamp-replacement costs.

We at the Gallery look forward to continuing our lighting-conversion plans with the goal of being completely LED based within the next few years. You will see the first results of this project in spring 2022, when our colleagues in the Department of Prints and Drawings and Department of Photography open their new permanent-collection galleries on the fourth floor.

For more information on the work of the Frankenthaler Climate Initiative, visit frankenthalerclimateinitiative.org

Sean Dunn is Director of Facilities

An existing lamp fixture (right) and a new LED fixture (left) installed in the ceiling of the permanent-collection galleries on the fourth floor of the Kahn building.

A Conversation with

Freyda Spira is the Robert L. Solley Curator of Prints and Drawings at the Yale University Art Gallery. She was previously an associate curator in the Department of Drawings and Prints at the Metropolitan Museum of Art, in New York, where she specialized in Northern Renaissance and Baroque works on paper and illustrated books.



Freyda sat down with Stephanie Wiles, the Henry J. Heinz II Director, to look at three works of art from the collection and discuss the role of university art museums today.

Stephanie Wiles: What excites you most about your new position at the Gallery and, in particular, working in a university museum rather than a civic museum?

Freyda Spira: At Yale, the academic community has a sense of ownership over the artworks at the Gallery. There is a big difference between that understanding of the collection and how the general public approaches a civic museum.

As curators, we are not confined to one narrow field of study, and we work with people from across the University who want to explore the Gallery's collection in incredibly interesting and divergent ways. I will have the opportunity to teach outside of my scholarly field of expertise; for instance, I'm going to teach a class on Italian Renaissance art, and I wouldn't have had that opportunity at the Met.

Can you say something about Yale's Renaissance Studies program, with which you are involved?

The Renaissance Studies program is being revamped and brought into the present moment. It will include not just the history of art but also many other disciplines. This approach fits with the kinds of interdisciplinary shows I would be interested in bringing to the Gallery—for example, engaging the histories of science and technology.

When we look at this map of Rome by Carlo Nolli and Giovanni Battista Piranesi [published 1748; at left], we're looking at a print by scholar-artists who trained as architects and surveyors. Giovanni Battista Nolli, who created the drawing for this composition, thought beyond merely making an accurate map of the city; he also created vignettes that serve as an artistic foil to it. This print communicates power, imagination, and what a city or empire could be; it combines the real, mathematical space of the city with the artist's conjurings.

You can imagine students from various disciplines taking an interest in this print, for example, those from the School of Management. I love thinking about its potential to raise discussions about the business and economics of, say, a city-development project.

Students who are interested in mathematics or the history of cartography, military history, religion, and so on can also find something in this map. I'm excited to work across disciplines in this way in the classroom and, even more so, in our exhibitions.

Let's talk about this watercolor by Bruno Voigt, *The Death Dance Begins* [opposite page at top], recently given to us by Theodore E. Stebbins, Jr. [B.A. 1960], the Gallery's former Curator of American Paintings [1968–77].

This Voigt work is amazing in its composition and vibrant color. The theme of the "dance of death" has such a long history in art, especially in Germany. This was executed in

with Freyda Spira

1933, during the interwar years. It is so prescient of the destruction and disfiguration of German culture that was to come.

This new gift arrived on my first day of work. It wasn't something that I, as an art historian, could easily place and identify, so it really drew me in. I like the freeness of Voigt's pencil stroke and watercolor application.

It's grotesque, but at the same time, it has a very refined watercolor application throughout. I agree, it's intriguing to place this in the traditions of printmaking and art history around the theme of the dance of death.

Let's look at one last work that has really excited me since I arrived at Yale, *The Rest of Her Remains* [2010; bottom right] by Njideka Akunyili Crosby [M.F.A. 2011], which was on view in the exhibition *On the Basis of Art*. It is a magnificently textured work that combines charcoal, acrylic, ink, collage, and Xerox transfers on paper. Crosby also layers meanings and histories, showing herself lying in a pose taken from Édouard Manet's *The Dead Toreador* [1864]. Crosby pieces together an imaginary interior by combining personal photographs with others published in magazines from her childhood, featuring fabrics and styles of clothing and hair common in her native Nigeria. This self-portrait brilliantly combines Crosby's present with her own personal heritage.

Her dazzling technical skills are evident. I especially admire her nuance in rendering the sleeping human body. I can't help but think of an amazing Rembrandt drawing in the Morgan Library and Museum, where he captured the dead weight of Saskia's hand after she's fallen asleep [*Two Studies of Saskia Asleep*; ca. 1635–37].

Like Rembrandt, Crosby always seems to have an intimate understanding of her subjects and of how to create spaces that help define them. I am so thrilled that she will be given a retrospective later this year at the Yale Center for British Art.

We are so happy to have you at the Gallery and Yale. Thank you for the opportunity to discuss a few works from the collection.

Thank you as well, and I look forward to working with you and all of my new colleagues within the Gallery and the University community.



from top: Bruno Voigt, *Der Totentanz beginnt* (The Death Dance Begins), 1933. Watercolor, pencil, and ink. Yale University Art Gallery, Gift of Theodora E. Stebbins, Jr. B.A. 1960, in honor of Monroe E. Price, B.A. 1960, LL.B. 1964, and Daniel Horowitz, B.A. 1960 (Njideka Akunyili Crosby, *The Rest of Her Remains*, 2010. Charcoal, acrylic, ink, collage, and Xerox transfers on paper. Yale University Art Gallery, Purchased with a gift from the Arthur and Constance Zeckendorf Foundation. © Njideka Akunyili Crosby. Courtesy the artist, Victoria Miro, and David Zwirner.



A Reconsidered Approach to Conserving a Centuries-Old Iranian Bowl

AMREET KULAR

Approaches to the conservation of museum objects, like many things in life, go through trends and changes. How a work of art should be conserved is a question that is always being reconsidered.

THE RE-TREATMENT OF AN OBJECT when a previous restoration is no longer aesthetically appropriate or physically stable is an opportune time to reassess the conservation approach. The recent request by Denise Patry Leidy, the Ruth and Bruce Dayton Curator of Asian Art, to display a 12th- to 13th-century ceramic bowl from Iran provided such an occasion.

The large bowl, measuring 41 centimeters in diameter, has inscriptions in Arabic around the rim and encircling an elephant in the center well. A series of seated courtiers in fields of intricate decoration covers the interior surface. The bowl is a stonepaste ware, which is a type of ceramic that originated in 12th-century Islamic art and is primarily composed of ground quartz mixed with small amounts of refined clay and crushed glass. The ceramic was coated with an opaque white glaze and fired; the decoration was then applied with a metallic glaze that, when fired, produced an iridescent surface, or luster. This "lusterware" technique would go on to have a long life in European ceramics.

When the Yale University Art Gallery acquired the bowl in 1955, it had previously been extensively repaired and restored from a broken state. Large losses had been filled with plaster and in turn painted to match the original design (see image at far left). Over time, the paint on the fills discolored significantly, making them aesthetically discordant. In addition, the earlier restoration had covered over some of the original ceramic surface, and there were several joins that had been incorrectly aligned. In consultation with Denise, I decided to completely dismantle and reconstruct the bowl to improve its appearance and structural integrity.

Identifying an old restoration material helps conservators determine next treatment steps. To distinguish the original material from the old repairs, I examined the bowl under ultraviolet (UV) light. Some materials have a characteristic glow or fluorescence under UV light. In this case, the adhesive fluoresced white, which indicated that it was an animal glue. To soften the old glue, cotton wool dampened with water was placed along the joins and then the bowl was wrapped with Parafilm, a flexible, non-adhesive masking material. After several hours, the fragments separated easily. While the glue was still soft, I removed it with cotton swabs,

the bowl. After it set, this double-sided mold was placed over the missing area of the bowl and filled with plaster, which is often used for addressing large losses in ceramics as it has a similar density to ceramic and can be sanded to produce a smooth surface. To finalize the shape, I sanded the plaster and sealed it with a thin solution of Paraloid B-72.

Whereas the small fills were inpainted to match the surrounding areas because the missing decorative elements were clear, the large one was painted with a solid color resembling that of the ground of the bowl; since this color on its own was distractingly stark, I added lines to imitate the crazing, or fine network of cracks, in the bowl's glaze. Departing from the approach evident in the previous restoration, I decided not to copy the courtier figures, the other intricate decorative elements, and the inscription on the large fill. Though it can be assumed that the courtiers continued around the interior surface of the original bowl, replicating the imagery across this large area would require speculation on my part and could even be misleading for viewers. Unlike some objects that are completely restored for their aesthetic value, some archaeological objects are particularly important for their research significance. While the large fill allows the bowl to be understood in its complete form, the choice not to recreate the design enables viewers to easily distinguish the fill and guides their eyes toward the original fragments of this valuable archaeological object.

As seen in this case, the re-treatment process brings to light an object's restoration history and often reflects changing approaches within the field of conservation. The treatment restored physical and aesthetic integrity to this centuries-old Iranian bowl, so that it can be put on view and enjoyed by visitors in the galleries.

Amreet Kular is Postgraduate Associate in Objects Conservation.



water, and a scalpel. Any old plaster fills were also discarded. When this portion of the treatment was complete, 28 separate fragments of varying sizes remained.

Beginning with the base and center well and working upward to the rim fragments, I reconstructed the bowl with Paraloid B-72—an adhesive that is used frequently in conservation because it is strong yet flexible, ages well, and is easily reversible. A few of the pieces did not align perfectly because they had been abraded over time. To fill the small losses along these joins, I mixed Paraloid B-72 with glass microballoons, which is a powder composed of tiny glass spheres, to create a fill material that would be easy to sculpt and paint over.

Creating the fill to compensate for the large loss along the side of the bowl was the most challenging aspect of this treatment. First covering the ceramic with Parafilm, I applied silicone rubber to both the inner and outer surfaces to capture the profile and contours of

Inside Arch Courtiers and Elephants (from left: the bowl before treatment; the dismantled and cleaned fragments; the fills before inpainting; and the bowl after conservation treatment). Iran, Seljuk or Ilkhanid period, 12th–13th century. Stoneware with luster over opaque white glaze. Yale University Art Gallery, gift of Mr. and Mrs. Fred Cohen

ON THE ROAD



Winslow Homer: Crosscurrents

Metropolitan Museum of Art, New York, April 4–July 31, 2022

Winslow Homer: Crosscurrents shows how Winslow Homer (American, 1836–1910) used his art to address the conflicts of his time. Whether focusing on the events and aftermath of the Civil War or the growth of industry, Homer portrayed themes that are still urgent today, including the legacy of slavery and humanity's relationship to the environment. Homer captured the shifting social dynamics of Industrial America in *Old Mill* (1871), which is featured in *Crosscurrents*. The painting depicts a brightly dressed young woman as she symbolically crosses a bridge from her (and the country's) agrarian past to her future as a factory worker.



Persia: Ancient Iran and the Classical World

Getty Villa, Los Angeles, April 6–August 8, 2022

In *Persia: Ancient Iran and the Classical World*, the J. Paul Getty Museum, Los Angeles, explores the many connections among the ancient cultures of Persia, Greece, and Rome. The exhibition spans 1,500 years, beginning with the earliest contact between Greece and Persia in the 8th century B.C., continuing through the rise and fall of the Roman Empire, and concluding with the Arab conquest of the 7th century A.D. As one of several objects loaned by the Gallery to the exhibition, the painting of Mithras and Sol (ca. A.D. 210) from Dura-Europos, in present-day Syria, attests to the Roman cult of Mithras, originally a Persian god, in the easternmost reaches of the Roman Empire.



American Silence: The Photographs of Robert Adams

National Gallery of Art, Washington, D.C., May 29–October 2, 2022
Nevada Museum of Art, Reno, October 29, 2022–January 29, 2023



The Gallery has one of the largest repositories of the photographs of Robert Adams (American, born 1937), who has recorded the changes in and degradation of the western landscape since the mid-20th century. Adams's work is now the focus of a major exhibition originating at the National Gallery of Art, Washington, D.C. Adams has celebrated "the silence of light" found in the rapidly disappearing prairies and forests of the West as well as the strip malls and suburban neighborhoods that have replaced these natural spaces. In *Longmont, Colorado* (1973–74), from the series *Denver*, two automobiles bisect the image while a stiffly dressed group of people mingle in conversation outside one of the identical tract homes. Other photographs Adams took in Longmont show quiet prairies and trees that, within a few years' time, most likely became neighborhoods similar to this one.

From top: Winslow Homer, *Old Mill*, 1871. Oil on canvas. Yale University Art Gallery. Bequest of Stephen Carlton Clark, B.A. 1903. | *Painting of Mithras and Sol* from the *Middle Mithraeum*, excavated in Dura-Europos, Syria, ca. A.D. 210. Point on plaster. Yale University Art Gallery. Yale-French Excavations at Dura-Europos. | Robert Adams, *Longmont, Colorado*, from the series *Denver*, 1973–74. Gelatin silver print mounted on board. Yale University Art Gallery. Purchased with a gift from Sandra B. Lane, a grant from the Trellis Fund, and the Janet and Simeon Braguin Fund. © Robert Adams. Courtesy Fraenkel Gallery, San Francisco.

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1111 Chapel Street
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artgallery.yale.edu

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Museum Store: 203.432.0601

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For information on how to support the Gallery's programs, contact Brian P. McGovern, Director for Advancement, at 203.436.8400 or bmcgovern@yale.edu

Reactivation

Your health and safety are our top priority. Continue to check our website for updates.

Are in-person public tours available?

Check our website for the most up-to-date information on scheduling guided and self-guided group visits.

When will the Gallery begin hosting public programming again?

This spring, the Gallery is continuing to offer virtual programs. Check our online calendar and social media accounts for information and updates.

Connect with the Gallery on Social Media

Follow the Gallery on Facebook, Instagram, and Twitter for the latest news about exhibitions and programs, behind-the-scenes photos, and exclusive content. Watch videos of past lecture series, artist talks, and more on the Gallery's YouTube channel. Share your favorite Gallery experiences and artworks with us by tagging your posts and photos @yaleartgallery. To learn more, visit artgallery.yale.edu/connect.

Parking

Visitors can park in metered spaces on nearby streets or in the Chapel-York Garage, conveniently located at 150 York Street.

Free Membership

The free membership program takes the Gallery's philosophy of free admission one step further, allowing everyone the opportunity to join. Benefits of free membership include a subscription to the Gallery's magazine and online newsletter; a 20% discount on all publications at the Museum Store; and discounted parking at the Chapel-York Garage.

Free Student Membership

We invite high-school, college, graduate, and professional-school students to join the Gallery's free student membership program and to enjoy, in person or online, all that the Gallery has to offer.

College and University Art Museums Reciprocal Program

Participation in the College and University Art Museums Reciprocal Program is an important part of Gallery membership. The program offers members complimentary or discounted admission to, or other discounts at, over 85 college and university art museums.

Learn more about membership and sign up online by visiting artgallery.yale.edu/members. For more information, call 203.432.9658 or email art.members@yale.edu.

Land Acknowledgement

Yale University acknowledges that Indigenous peoples and nations, including the Eastern Pequot, Golden Hill Paugussett, Mashantucket Pequot, Mohegan, Niantic, Quinnipiac, Schaghticoke, and other Algonquian-speaking peoples, have stewarded through generations the lands and waterways of what is now the state of Connecticut. We honor and respect the enduring relationship that exists between these peoples and nations and this land.

Cover image: Kehinde Wiley, *Portrait of Lynette Yiadom-Boakye*, Jacob Marston of Cuppethwaite, 2017. Oil on canvas. Yale University Art Gallery and Yale Center for British Art. Purchased with a gift from Mary and Sean Kelly in honor of Courtney J. Martin and with the Janet and Simeon Bragulin Fund and Friends of British Art Fund. © Kehinde Wiley. Courtesy Sean Kelly, New York.